### THE WEST

# ARCHITECT SNEWSPAPER 04.28.2012

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# **GAME CHANGER**

announced the winners of its "Small Hospital, Big Idea" competition, which challenged architects to rethink healthcare facilities in Southern California. Winning ideas will guide development of its moderate- with the New York office of Perkins+Will sized hospitals in the region. San Bruno,

Healthcare giant Kaiser Permanente recently Above: The approach to Aditazz's canopied prototype from the "tapestry garden."

> California-based Aditazz and Portlandbased Mazzetti Nash Lipsey Burch (M+NLB), (P+W), shared the continued on page 5



## **GETTING GREENER**

With catchphrases like "green," "ecofriendly," and "environmentally sustainable" commercial marketing ploys. adopted by everyone from Leonardo DiCaprio to Target, it can be difficult to

distinguish significant change from

Attempting to better integrate the green agenda into local continued on page 14



**GETTY'S CONSERVING MODERN** ARCHITECTURE INITIATIVE

### **PRESERVE** OR PROLONG?

With the Charles and Ray Eames House taking a cornerstone position, the Getty Conservation Institute (GCI) launched the Conserving Modern Architecture Initiative (CMAI) last month. The institute is hardly new to architectural continued on page 12



CRITICAL REGIONALISM TOOK ROOT. SEE PAGES 15-21

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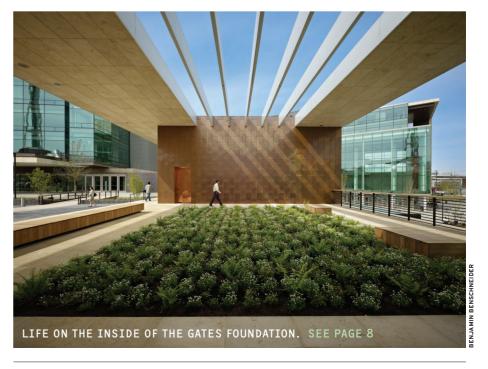
30 Q&A: ANDO ON REPONSIBILITY

07 EAVESDROP 23 CALENDAR



One of LA's most important urban projects is back on track after the dissolution of California redevelopment funding almost shut it down for good.

Since 2010, the MyFigueroa project had tried, through street, landscape, and land-use planning studies, to pave the way for the city's most innovative continued on page 7



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On April 6 Woodbury University hosted the event "Architects Beyond Architecture," a panel discussion featuring "six architecturally-trained creatives who work in fields alternative to conventional practice."

The panelists included Won Ju Lim, a visual artist; Brett Farros, an architect/developer; Yeekai Kim, owner of Cognoscenti Coffee; Natasha Case, owner of Coolhaus ice cream; Carmen Salazar, a sculptor; and Sebastian Munoz, a designer at design product manufacturer Arktura.

None of these trained architects works as architects. And with architecture jobs still in short supply, it makes perfect sense. Why should they sit on their hands and wait for only when kind of job when they are so well-equipped to do so many other kinds of work?

According to a report from the National Architectural Accrediting Board, 6,191 people graduated from accredited programs in 2010-2011 academic year (and about half of those will go on to become licensed architects). "If we look at pure labor statistics we should shut down half the schools," said Lee Waldrep, assistant director in the School of Architecture at the University of Illinois at Urbana-Champagne. Instead, he suggests that students trained as architects are also suited for communication, collaboration, research, and creative problem solving. This can open the door to careers in planning, project management, computer design, development, fashion design, photography, humanitarian development, furniture design, film, and many more. "Design is everywhere," as he put it.

"Most students that enter architecture school only think of being an architect. They don't think about being a planner or a cartographer or a writer. They don't know what's available to them," said Waldrep, who is the author of *Becoming an Architect: A Guide To Careers In Design* (Wiley Press.) He challenges young architects to better sell their considerable skill sets, and to "design yourself," and your career, just as you would an architecture project. "You know about the design process, so why not apply it to yourself?" is his mantra.

One of the Woodbury panelists, Natasha Case, studied undergraduate architecture at Berkeley and graduate architecture at UCLA. She now owns a business selling gourmet ice cream sandwiches that has expanded to four cities and grown by over 300 percent a year since starting in 2009.

One of the most important things architecture school taught her, if not explicitly, was how to think creatively and how to brand herself. "Having to be in front of a jury and talk about your work, you think about what sets you apart? We start to develop a signature and a style and hone in on what interests us," Case said.

She was critical that architecture school did not prepare her for the business of architecture, noting "I don't think we ever discussed a project's budget." But it did help her establish an identity.

"A creative person will be attracted to many ways of being creative instead of one way that's set in stone," she said. Now she uses more of her design skills to develop logos, sandwiches, trucks, and stores than she ever did in conventional practice. She and others talked about learning the language and creative organization of architecture and applying those abilities to less traditional paths.

This, of course, doesn't mean that all architecture students need do something else. In times of economic retraction, the tradition of architects turning to other lines of work—Rem Koolhhas doing the research for *Delirious New York*, in one famous instance—is well established as an important way to stoke creative energies for the return of work. But even those who leave the fold for good often still consider themselves part of the profession, using those skills and playing an integral part in the design discussion. Besides, architects are creative people. Why should they all stay inside a box? **SAM LUBELL** 





Top: M+NLB/P+W's public concourse; Above: Aditazz's lobby.

#### GAME CHANGER continued from front page

victory by designing net-zero, technologically advanced hospital facilities that break from what are traditionally sterile and isolating hospital environments. The winners are now eligible to collaborate with Kaiser for a yet-to-be-announced small hospital project. The site and contract for that project will be announced soon, in anticipation of a 2017 completion date.

The competition asked applicants to design a 60- to 120-bed hospital prototype that could serve small Southern California communities—like Victorville and Lancaster (the latter provided the hypothetical staging site for the competition). Kaiser's current facilities in these cities, while numerous, require support from larger facilities nearby for many types of care.

"We have to reinvent ourselves as a hospital that fits local needs," explained Sunil Shah, Kaiser's executive director for capital projects.

The winners' designs united hospitals with their communities and encouraged healthy activity. M+NLB/P+W's concept envisioned a hospital that transitions from a "sick care" to a "total health" environment, with outdoor plazas and public spaces. The team's wellness pavilion is a highly glazed public concourse located above a rehabilitated desert landscape, creating a "beacon" of healthy civic and community behavior.

Aditazz brought "the vibrancy of a village to the front door of the hospital," according to Felicia Cleper-Borkovi, the firm's submission leader. The firm added spaces that aren't normally part of a hospital, including the Agora, a central market modeled on those of ancient Athens, and an overarching canopy spanning indoor and outdoor spaces, creating a flexible and permeable site plan.

Although Kaiser owns the 44-acre grounds in the heart of Lancaster that served as the competition site, the plot has not been confirmed for the pilot project, nor has a capital campaign been launched for the undertaking. The competition's three finalists ere each awarded \$1 million to develop their ideas (the odd firm out in the final round was Gresham, Smith and Partners). If all goes according to plan, the small hospital concept will be tested regionally before it is adapted to wider markets. More details about how the collaboration between Aditazz and M+NTB/P+W will work will be announced when Kaiser selects a project site and moves forward. JAMES BRASUELL

GSA NAMES SHORTLIST FOR LA COURTHOUSE PROJECT

# **CLOSING IN**

The most significant architecture project in LA has moved a step forward. On March 30, the General Services Administration (GSA), now embroiled in controvesry, released the shortlist for its new U.S. Courthouse in Los Angeles. The architects, all partnered with builders, are Skidmore, Owings & Merrill with Clark Construction

Group; Yazdani Studio and Gruen Associates with Hensel Phelps Construction; Brooks + Scarpa Architects and HMC Architects with McCarthy Building Companies; and NBBJ Architects with Mortensen.

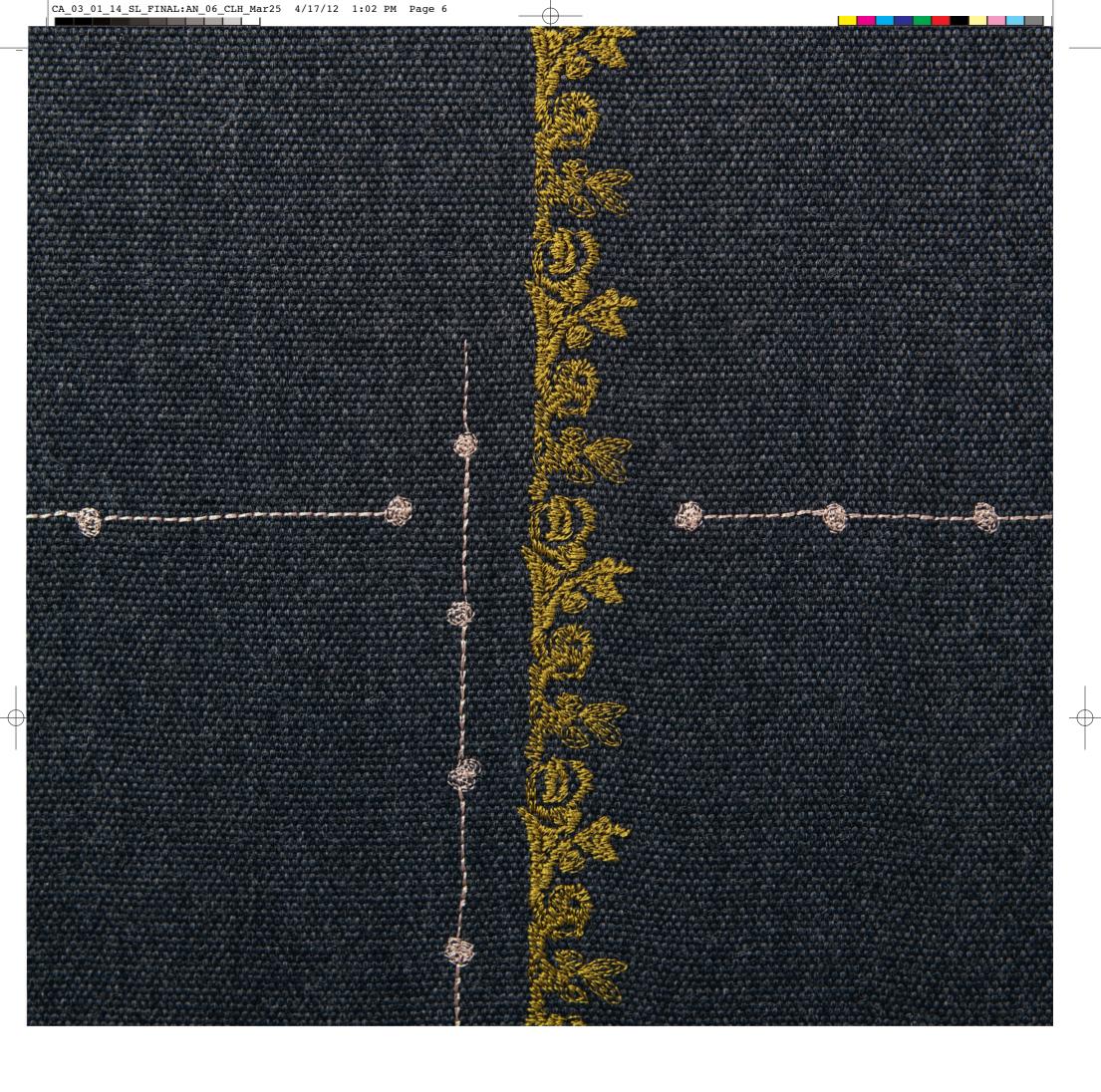
When completed, the building, located on a 3.7-acre lot at 107 South Broadway, will measure 600,000 square feet. It's projected

to cost \$322 million. Completion is slated for 2016.

Those who didn't make the cut included Morphosis Architects, Michael Maltzan Architecture, Ehrlich Architects, AC Martin Partners, Johnson Fain, Fentress Architects, Rios Clementi Hale Studios, and Cannon Design. Another exclusion was Perkins+Will, whom the GSA originally chose to design the project before it stalled several years ago.

Shortlisted firms will now submit our FP plans. The winner is expected to be named by August or September, and the design is set to begin by the end of this year.

SL



You can't, um, Google it yet, but the grapevine has delivered us this meaty news: Google has fired German firm Ingenhoven Architects as the designers of its new headquarters in Mountain View. The building, located on 18.6 acres next to the current "Googleplex," off of North Shoreline Boulevard, would measure a maximum of 595,000 square feet and house 2,500 to 3,000 employees, including executives, engineers and scientists.

"We have asked them to build the most green, sustainable building possible," said Google spokesman Jordan Newman last year. Construction was supposed to start later this year. But according to our source, Google has sent out another request to solicit new architects and engineers.

Google has already leased the land on the site, known as Charleston East, but according to Randy Tsuda, director of community development at the city of Mountain View, Google has not yet submitted an application for development on the property.

Beating out shortlisted competition that included John Friedman Alice Kimm Architects and Brooks+Scarpa, Italian firm Studio Fuksas, we hear, has been awarded the commission to revamp the Beverly Center, the legendary (and bulky and ugly) high end shopping mall in Beverly Hills. Massimiliano Fuksas famously draped a undulating glass curtain over the 2.1 million square foot Milan Trade Fair, revolutionizing convention and exhibition hall architecture. The new job, overseen by Michigan-based developer Taubman Group, calls for revamping a building that has been outdated both inside and out. Of course, neither the firm nor the developer has confirmed, which is why this is still gossip.

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FIGUEROA COMEBACK continued from front page pedestrian and bicycle environment along Figueroa Boulevard between LA Live, on the southern end of Downtown, and Exposition Park, adjacent to USC. It included separated cycle lanes and improvements to

The Community Redevelopment Agency of Los Angeles had served as custodian to the \$30 million Figueroa Street between Proposition 1C grant funding 7th and 41st streets. The SCT the project. But once the California State Supreme Court dissolved the state's

redevelopment agencies at the end of 2011, it fell into limbo.

But in early April, the LA mayor's office and the Los Angeles Department of Transportation (DOT) struck a deal to move administrative Luther King Boulevard oversight of the project to the DOT. Now MyFigueroa appears primed to move forward quickly. According to Tim Fremaux, a city traffic engineer, DOT will bundle the project's environmental review with that of the city's plans to build 40 miles of bike lanes. DOT would serve as lead agency on MyFigueroa's construction, overseeing work by a yet-to-₽ be-determined contractor. ਜ਼ੀ The Proposition 1C grant money will fund it, and ន្នំ additional Metro Call for ្តី Projects money could be used to improve connections between the Figueroa Street

and the new Expo Line. All told, the project will add pedestrian and bicycle infrastructure improvements on 4.5 miles of streets along the Figueroa Corridor. LA-based landscape and urban design firm Melendrez not to mention the opening Design Partners has already of the Expo light rail line, completed initial designs structure, and transit stops. The centerpiece of the project would be a separated location to reprogram streets cycle track (SCT) running in each direction along would slide parking spaces out toward the street, leaving curb, sidewalk, and drainage

infrastructure in place.

Grant funding for the MyFigueroa project also targets improvements for 11th Street from Broadway to Figueroa, Bill Robertson Lane between Martin and Exposition Boulevard, and, finally, MLK Boulevard between Figueroa and Vermont. Eleventh Street, which feeds into LA Live, would add a bike lane and enhance pedestrian infrastructure—including a possible 19-foot-wide sidewalk. Improvements along Bill Robertson Avenue, currently flanked by a sea of surface parking lots and the LA Coliseum, could become a pedestrian promenade. MLK Boulevard would see improvements to sidewalks. setbacks, and lighting.

Melendrez principal Melani Smith said MyFigueroa will create "an amazing multimodal link" and "a huge leap forward for the city." An estimated 15,000 to 16,000 bikes populate the USC campus. This plus regular city and county bus linesslated for later this month make the corridor an ideal as a public hub. The street, said the city's Fremaux, would become "less of an alternative to Interstate 110, and more of a community street." JB

Ħ ERSI AL Ш CAR EN 0 P



California's high-end car dealerships tend to all look the same. Full of glass, steel, and bravado, they're more about wealth and ambition than architectural innovation. But things had to be different for a Palo Alto dealership selling McLarens as well as Fiskers, California-based manufacturers of plug-in hybrid vehicles whose sleek designs give Tesla a run for its money.

Owner Adam Simms asked Chicago-based Valerio Dewalt Train Associates to design two striking showrooms that show off the dealership's cars with a variety of materials more likely to be found in a contemporary house or art gallery: layers of transparent polycarbonate soffit panels, polished concrete floors, aluminum-clad fascia; exposed steel beams, sustainably harvested wood panels, and gray porcelain floor tiles. The McLaren showroom has a circular glass enclosure shielded by a large roof overhang. Fisker's rectangular building opens up to the outdoors via large sliding panels.

Eighty percent of the construction materials can be recycled, a rare nod to eco-friendliness in an industry that leaves its showroom lights on 24 hours a day. The project is designed to achieve the equivalent of a LEED Silver rating, required by the city of Palo Alto. sL





"All lives have equal value," declares the motto of Seattle's Bill & Melinda Gates Foundation, the largest private foundation in the world. With an endowment of over \$33 billion, its efforts span six continents, centering on education, global health, and poverty. street from the Seattle Center, and

The foundation's Visitor Center opened last February, providing a glimpse into the organization's inner workings with its near-exclusive use of local building materials and interiors by local firm Olson Kundig Architects. The center provides the history and context of the institution but its headquarters, recently completed by NBBJ, reveals the true planning, strategy, workplace design, and organization for the foundation.

On an unusually cold day in March, NBBJ's Christian Carlson, lead designer Foundation operated out of five for the headquarters, gave a tour. The Gates campus, with its LEED Platinum-certified buildings, is located facility in Eastlake, which was notorious foundation staff with an emphasis in uptown Seattle, just across the next to the Experience Music Project Museum, created by the other Microsoft founder, Paul Allen, and designed by Frank Gehry. The Gates' design could not be more different. Where the museum is loud, bright, and rural sites, Gates and NBBJ ultimately sculptural, the foundation is streamlined, organized, and symmetrical. Not often do such contrasting nonprofit buildings stand at such close urban quarters, but in the tech-saturated new had seen its economic and social wealth that shapes Seattle, they can.





Before the move, the Gates different buildings, including the former SeaFirst Bank check-processing for its lack of windows and daylight for the Gates staff, according to Gates spokesperson Melissa Milburn. The building was unassuming and undercover, with not even a sign to announce buildings. Cantilevered upper stories its tenant, said NBBJ's Carlson.

After analyzing several urban and chose a 12-acre plot with a more visible presence and convenient access to downtown, and that would provide a needed boost to an area that fortunes deteriorate since the 1962

Left: The building sits in a lush landscape; Top, right: Gehry's Experience Music Project is across the street; Below, right: The light-filled atrium.

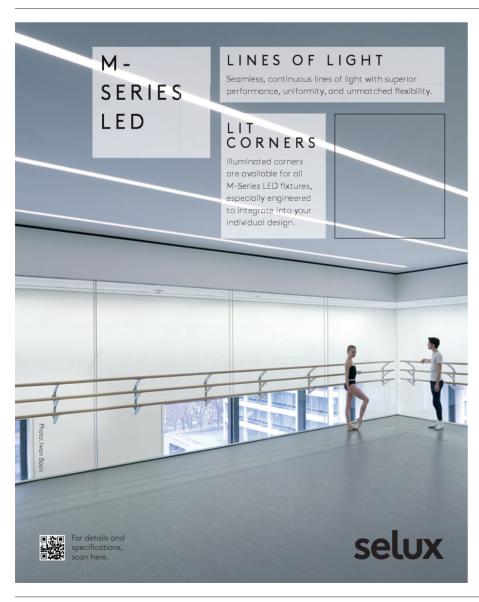
Seattle World's Fair. Much of the decision was based on an initiative focusing on greater communication between the foundation and the public.

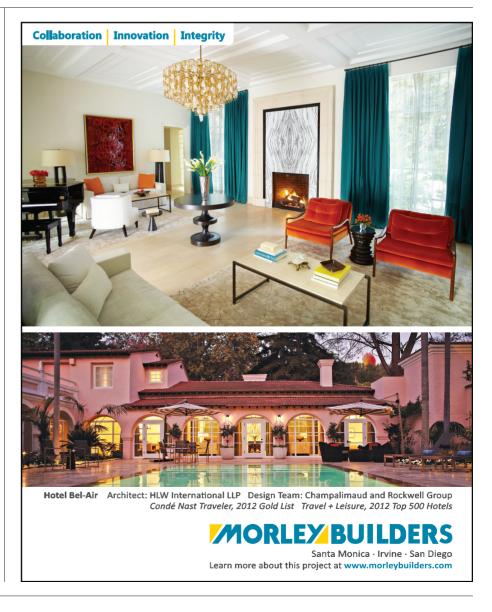
The design pulls from civic-minded archetypes. Facades are cloaked in limestone masonry, while windows are ten feet high rather than the traditional corporate five. The primary entrance is set back from the curb across a plaza. As Carlson explained, "With limestone we drew upon civic building types—courthouses, city halls, civic centers—but we also grounded the design in practical materials such as corrugated aluminum and copper wall cladding."

The goal of the design was to provide an improved workspace for on collaboration, flexibility, and communication, and also to convey the foundation's mission. Offices reside in two six-story V-shaped rest on bases centered on an urban courtyard, landscaped by Seattle firm Gustafson Guthrie Nichol, aligned toward the local Seattle urban grid. Granite stone pavers and bridges of wood decking traverse reflecting pools, and local grasses, maple trees, and even blueberry bushes evoke the site's early history as a wetland marsh.

Walking through the campus, the meticulous focus on maximizing interior daylight was evident, with expansive walls of glazing in the fourstory atrium, hallways, and department offices. Slender-by-corporate-standards, 65-foot floor plates ensure that foundation employees are no farther than 30 feet from daylight. Open floor plans provide varying kinds of spaces for collaboration and independent work. There are bullpen-style offices, focus rooms for impromptu small groups, larger conference rooms that can be tailored via demountable partitions, touchdown rooms for visiting employees, and separate workspaces at the end of hallways with expansive views of the city for quiet thinking.

Of course, some feel that open offices don't provide enough private space for the kind of solitary thinking that the foundation encourages. As a result, some staff plug into headphones at their open desks. Supporters laud the open space for its democratization and ability to facilitate greater transparency between departments, staff, and colleagues. "This is the most challenging aspect of workspace design," Kelly Griffin, senior associate at NBBJ admitted, about designing workspaces to meet physical requirements and organizational needs for independent and collaborative thinking across all levels of an organization. "There is always a trade-off, and the key is to find a balance. It's important to listen, and listen well." ARIEL ROSENSTOCK





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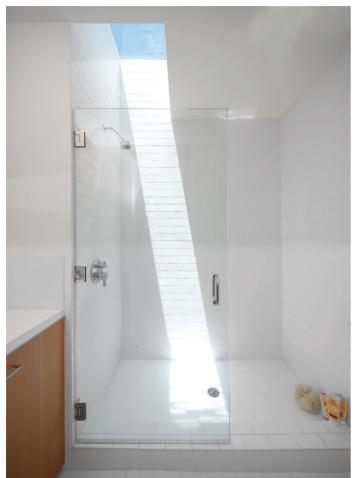
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Difficult constraints require creative solutions. Perhaps the perfect case study for this age-old home that Storey himself briefly maxim is Simon Storey and Anonymous Architects' Eel's Nest He kept the garage intact in Echo Park.

The tall, narrow townhome, located on the corner of a winding footings, above which he built street near the neighborhood's commercial center, is built on a 15- of the landscape, with living foot-wide lot, with a 780-squarefoot footprint.

In response to this impossibly tight site, Storey took borrowing space to the next level, almost bringing the whole neighborhood inside.

The house is located on the site of a shabby 350-square-foot inhabited before tearing down. (strengthening it with poured-inplace concrete) and put in new what he calls a vertical extrusion space sandwiched between. When you look up, the roof terrace sprouts with trees and plants. Floating above a void-like black building, it almost looks as if the ground were lofted above the block.

Inside, the small house never feels cramped, thanks to several creative solutions: an open plan and terraced back garden on the first floor; a sense of movement and anticipation through compartmentalized floor plans and skylights on the second; and, the most important feature of all, gigantic windows on both floors that cover almost the entire expanse of wall. The siting of the house is such that you appear to be floating over the street itself, watching cars move straight toward you. It's a view that I've only seen once before,

in New York City at the High Line, Clockwise from top left: The where a seating section drops below the rails in the middle of 10th Avenue.

Does this extreme openness make Storey feel as if he's living in a fishbowl? The architect he likes his neighbors, and that lifting the blinds two feet gives him almost complete privacy when he needs it.

From the roof terrace, you get a full sense of the neighborhood and beyond with a panoramic view of Echo Park and the Santa Monica Mountains all the way

home's light-borrowing bathroom skylight; a bedroom window wall; its narrow stairwell; an office feels suspended over the street; the stucco facade; and its neighborhood-embracing roof-deck.

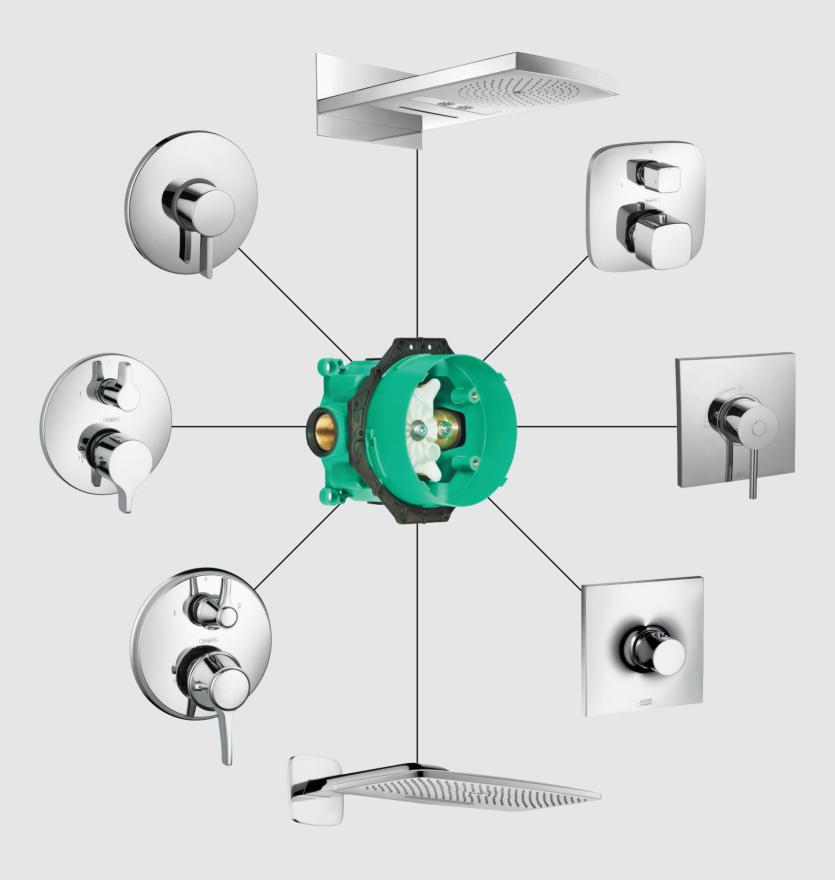
to the San Gabriels. Made of simple framing lumber set with modest but elegant benches, the terrace makes you feel as though you're on top of some sort of architectural mountaintop.

"It's all about the house in relation to its surroundings," said Storey. sL

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PRESERVE OR PROLONG? continued from

front page preservation, but the GCI's honed expertise makes them especially qualified to take on the kind of preservation conundrums that plague modern architecture as, for example, the Eameses' use of untestedby-time mass produced flooring or Corbusier's use of concrete. For now, the focus is on the inaugural project.

The Eames project came to the attention of the GCI when LA-based restoration architects Escher GuneWardena asked Wim de Wit, head of architecture and design at the Getty Research Institute, if he could recommend conservators for the house's mass-produced materials. "We wanted to treat this like a very precious painting," said principal architect Frank Escher. "A project of this sort of complexity would require all kinds of specialists." De Wit passed the request on to the Conservation Institute, which in turn decided to take up the project as a test case for CMAI.

Susan Macdonald, the GCI's head of field projects, said the timing was perfect. "We wanted to have a field project, and they were at a moment where they wanted to take a long-term look," she said. It didn't hurt that the project was of international importance yet close to home. She added that GCI was still mapping out priorities for the initiative. "We haven't got a fixed point," she said of future projects. "There needs to be some gap of time to be able to stand back and understand the heritage of an era." As the group tends to work on projects for the long term, no more than a couple of cases will be taken on in the coming years.

The GCI is already working in Egypt's

Valley of the Queens, so an overseas project is not out of the question. In the area of concrete alone, Macdonald said much is to be learned from studying works by French architect Auguste Perret. But with rapid changes in construction techniques, the time frame for appreciation has been reduced. Not just modernism is at risk. Preservation debates surrounding Brutalism are a case in point, said Macdonald. Here, too, the concrete needs to be studied and properly analyzed if the movement is to be preserved.

In the area of plastics, Macdonald said scientific research already carried out by the GCI in contemporary and modern art will be indispensable for repairing its use in architecture. At the Eames house, the level of detail for restoring a vinyl floor provided an interesting example of where the institute's scientific analysis merged with theoretical debate.

After water infiltrated the concrete slab beneath the asbestos-riddled vinyl, the team concluded that the concrete needed to be sealed and the light gray vinyl replaced. But the Eameses intentionally chose mass produced flooring, and so replacing it with a custom floor could strike some as a sacrilege. But by going the mass produced route, how then to honor Ray Eames' notoriously brilliant sense of color? In the end, the team chose to replace the vinyl with a custom floor. Back at the GCL scientists hashed out contemporary materials that would provide the best custom color and began another battery of tests to make sure that gases emanating from the new flooring wouldn't compromise the rest of the collection. TOM STOELKER



UNVEILED

#### **UC RIVERSIDE** STUDENT RECREATION **CENTER EXPANSION**

Located on the northern boundary of the University of Hampson, had to do with California Riverside campus, solar shading and with "what original recreation center near a natural arroyo, Cannon students wanted to look at Design's student recreation center expansion takes its cues not only from student needs but from the natural surroundings.

The building's fluid, undulating exterior will be clad with the campus' required red brick and storefront glazing below, and

covered breezeways above. the eroded forms around explained Cannon Design associate principal Carl while they were exercisingthe pool, the mountains, and resistant landscaping, parts of campus. The curve found a way to reconcile those interests.

The two-story building's upper level is a completely open plan (save for opaque lockers and bathrooms), containing fitness machines,

perforated metal panels and training facilities, and a running track. The lower The curves take their cue from level includes the entryway, more fitness facilities, and a them. But much of the design, large pool. A double-height gym will unify the space, which connects via an enclosed bridge to the built by the firm in the 1990s.

> Surrounded by droughtthe complex will be a vital perk for the school to attract students. SL

Architect: Cannon Design Location: Riverside, California Completion: May 2014



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#### **EYNOTE PRESENTATIONS**

David McCullough —Thursday, May 17 ward-winning historian and author of The Greater Journey

#### Hon, Shaun Donovan — Friday, May 18

Architect and the Secretary of the U.S. Department of Housing and Urban Development

#### Architects of Healing—Saturday, May 19

Join us in honoring the architects involved in the rebuilding and memorials at Ground Zero, the Pentagon, and Shanksville, Pennsylvania. They sought to help our nation when we all needed their unique gifts. Now, it's your opportunity to say "thank you."

In addition to the inspiring stories of the rebuilding and memorial at the Pentagon and the Flight 93 National Memorial, six architects who offered their experience to help rebuild and memorialize Ground Zero will share emotions and anecdotes, including Daniel Libeskind, FAIA; David Childs, FAIA; Michael Arad, AIA; Craig Dykers, AIA; Steve Davis, FAIA; and Santiago Calatrava, FAIA

Add your applause as they receive a specially-cast medal and express your heartfelt thanks directly to the honorees at the reception immediately following

REGISTER NOW www.aia.org/convention



**GETTING GREENER continued from front** page planning, the Bullitt Foundation, a Seattle nonprofit focusing on sustainability, awarded \$50,000 last spring to the city's Capitol Hill Housing Foundation to conduct a feasibility study for a neighborhood "eco-district.

The foundation hired local firm GGLO to complete the study, and the firm last month began providing recommendations, including increased affordable housing, a community orchard, and a storm-water management system.

As Capitol Hill Housing Sustainable Communities manager Alex Brennan explained, the district planning unites neighborhood infrastructure and building design, considering energy, water, materials, transportation, and habitat. Proponents consider it a more unified alternative to LEED for neighborhood development.

"We see Capitol Hill as a catalyst for this type of planning, as the densest community in the northwest," noted Chris Persons, executive director of Capitol Hill Housing.

GGLO's study builds on a framework established by the Portland Sustainability Institute, which has already started pilot eco-district case studies for Portland neighborhoods like Foster Green, Lloyd District, and Gateway. A series of outreach forums will continue through the spring, giving residents the chance to learn more about the pilot and make recommendations. The next phases of the district's progress will include establishing a management structure, a finance model, and policy frameworks.

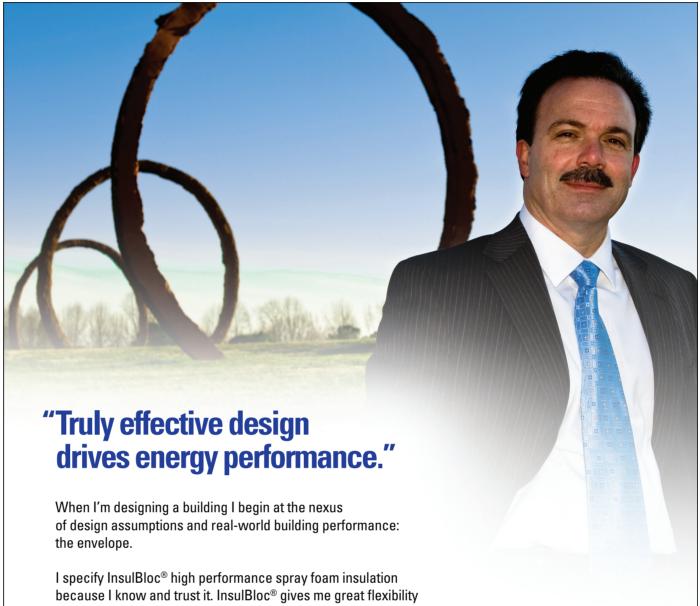
The area is off to a good start. Later this year, Capitol Hill will become home to the six-story Bullitt Center—one of the first carbon-neutral multistory buildings in the United States. Named after the Bullitt Foundation, its primary tenant, it will also house the building's general contractor, Schuchart Corporation, and the Cascadia Green Building Council.

Seattle-based Miller Hull Partnership is designing the building, and landscape architecture firm Berger Partnership is restoring the neighboring McGilvra Place Park. The building is designed to be self-sustaining, producing and capturing its own energy and water. Energy will be supplied via a cantilevered solar panel roof; water will be collected via rainwater harvesting, stored in a basement cistern, and treated by an ultraviolet system. Gray water will be used to irrigate on-site vegetation.

For the building to be net-zero, the designers had to reduce more than 75 percent of its energy demands. Higher ceilings, and operable windows will allow enough natural light into the space during the day to reduce artificial light use to almost zero. Geothermal heat pumps will warm the building in the winter.

The Bullitt Center's total cost is \$30 million, a third more than the traditional midrise commercial building. Yet the concrete, steel, and timber core is expected to have a lifespan of 250 years, compared to the 40-year life expectancy of the typical commercial building.

"Much of what we are incorporating has never before been combined in a single structure. This will be a learning exercise," said Denis Hayes, president of the Bullitt Foundation. AR



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Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art



# REGIONALISM NOW

Riverview Park Visitor Service Building Louisville, KY de Leon + Primmer Architecture

In an ever more interconnected actively engaging with the and globalized world, the concept of regionalism seems both out of step and more relevant than ever. And the architects associated with an architecture of place are keenly canonical essay on Critical aware that—whatever the wider world thinks—their work is not based on a menu of fixed projects and practitioners typologies but on adaptive values. Regionalism today is not about quoting barns and with-or resist-the notion of silo-shaped houses but rather regionalism.

deeper forces driving specifics of form-whether it's time, culture, climate or cost.

Critic David D'Arcy reexamines Kenneth Frampton's Regionalism with fresh eyes, while AN editors survey that are carving out new principles as they engage







#### STRANGELY FAMILIAR

"Working within a particular region establishes a baseline. There is a preconception of what regionalism is, but we also look at it in a way that is unfamiliar. We look for something familiar and yet new."

Roberto de Leon

#### **INVISIBLE PARAMETERS**

"Architecture is a political process... As a term, regionalism has a negative connotation. Using it would be a way of distinguishing oneself. A 'region' can be a subdivision or a city block, in terms of scale."

Mary Ellen Carroll

It was a global landscape haunted and threatened by "the freestanding high rise," "the serpentine freeway," "the apocalyptic thrust of modernization," and "pathological philistinism."

This was the condition, not just of the built environment, but of architecture, said Kenneth Frampton, who accused architects of responding with eclectic historical nostalgia and a rapturous futurism. And it was only 1983.

Frampton's response was a jeremiad deploring it all. And there was much to

His alternative was critical regionalism, seizing on a term first deployed in 1981 by Alexander Tzonis and Liane Lefaivre. It was a warning, a manifesto, and a call to arms. Frampton termed it "a critical basis from which to evolve a contemporary architecture of resistance—a culture of dissent free from fashionable stylistic conventions, an architecture of place rather than space, and a way of building sensitive to the vicissitudes of time and climate."

Frampton's enemy then was postmodernism. He and others felt besieged by a tendency that was dragging critics and resources and young talent into nostalgia or into technological rootlessness.

Frampton heaped blame, not just on the postmodernists, but on the circumstances weighing upon them. Modernism, however, tended to be left off the hook. Just root it in a real place, he counseled. Here's how he hovered around a definition, vaguely enough to be big tent: "Critical Regionalism depends upon maintaining a high level of critical self-consciousness. It may find its brick Synatsalo Town Hall of 1952 was governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural Barragán, whose 1947–48 Casa Estudio mode, or in the topography of a given site."

Back in the 1980s, Frampton and others would foresee another persistent factor. This regionalizing trend that they hoped for would not be a revolution. "The scope of activity available to the potential regionalist

is interstitial rather than global in nature," Frampton wrote in 1988, "which will be seen to some as a deciding advantage." Frampton also called that work marginal not the most effective term for recruiting.

It's now clear that Frampton underestimated the challenge—and the flexible advantage of regionalism. It was several financial crashes ago, before the Internet enabled almost everything besides dwelling to be virtual rather than tactile, and before destination architecture turned a battleground like Bilbao into a tourist mecca and turned an elite of architects into boldfaced names.

Some three decades later, regional architecture is a sensibility, rather than a movement. Like most tendencies that move from the bottom up, there are no clear rules, other than a tactility, a commitment to place, and an ethical attitude about community, all of which fuse into an approach to sustainability, a term that escaped the earliest formulations.

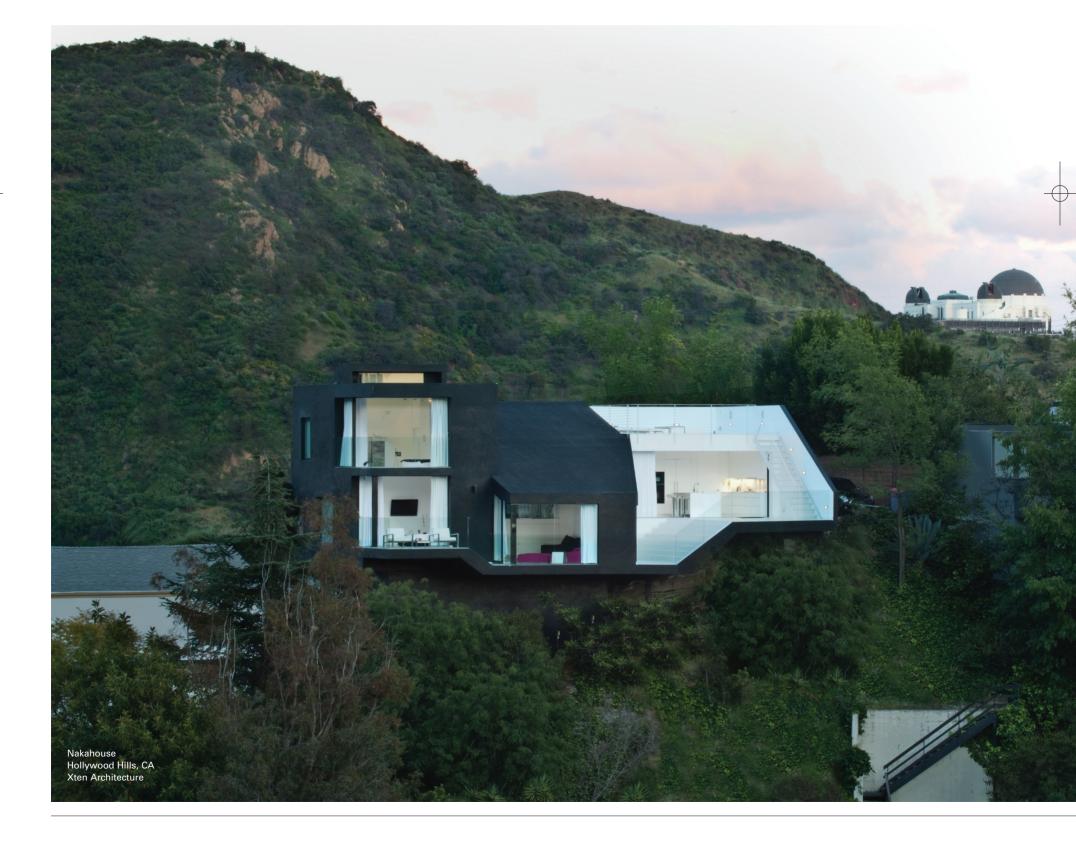
In a 2006 lecture, Alexander Tzonis updated the challenge: "Mindlessly adopting narcissistic dogmas in the name of universality leads to environments that are economically costly, ecologically destructive, and catastrophic to the human community." As Yogi Berra might have said, it's apocalypse all over again.

Like anything regional, solutions will vary from location to location. These are paths that lead to hybridization, rather than purity.

No surprise, it's leaderless. But there are plenty of prophets, like Alvar Aalto, whose a triumph of tactility for Frampton. Another one of Frampton's heroes was Luis an office, home, and garden in Tacubaya, a working-class suburb of Mexico City-is now being scrutinized in a new documentary by Rax Rinnekangas and the Finnish architect and critic Juhani Pallasmaa.

And adherents are growing, hailing from









#### TIME

"Time is a regionalist perspective. Objects in a landscape age in a certain way; maintenance has to be anticipated and understood. Architects need to plan for time."

Tom Kundig



"We look at the culture that wraps around a site. We look at the operational and aspiration aspects. And then, only then, we play with form and pattern. Having a quiet voice at the beginning is important."

Julie Snow

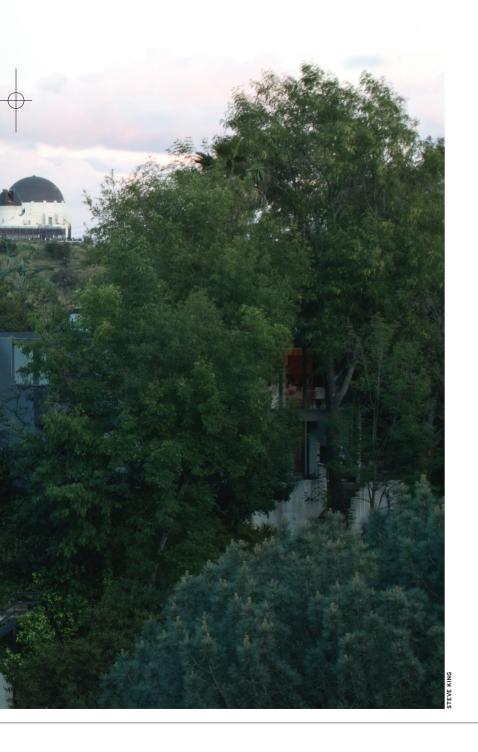
farther afield both, in geographical and intellectual reach. In Nova Scotia, architect Brian MacKay-Lyons has been gathering architects—under the suitably oblique banner Ghost—to appraise the future of master building in terms of landscape, material culture, and community. Both Frampton and Pallasmaa have contributed but the range of engaged architects is wide, among them Deborah Berke, Wendell Burnette, Ted Flato, Vincent James, Rick Joy, Richard Kroeker, Tom Kundig, Patricia Patkau, Dan Rockhill, and Brigitte Shim.

Among them is Marlon Blackwell, who is all too keenly aware that he has been scripted as American architecture's regional everyman. Based in Fayetteville, Arkansas, he has developed an approach as likely to draw on mud towers in Yemen as the state's ubiquitous long-haul trucks. For the Porchdog House, a post-Katrina dwelling, Blackwell rejected a retreat to the sentimental vernacular. Instead of a granny-style porch with geraniums and rockers, the Biloxi house sits on 11-foot pillars—a new prototype responsive to the elements, but also affordable enough to replicate.

Blending the mass-production possibilities of the prototype with locally resonant design defines a hybrid approach being taken by regional firms like Bohlin Cywinski Jackson, designers of the Apple Store. The product is a paradox—multiple corporate retail stores are also transparent physical gathering places for corporeal Apple customers who spend much of their time in virtual worlds. The stores are potent advertising logos, as well as local destinations.

Is this a case of regionalists already jumping ship or selling out? Only if the already-slippery definition of regionalism is seen as a rigid pledge or a straitjacket, which hasn't been suggested by any architect. There is no required vow of poverty, chastity, or obedience. So far, no one has been excommunicated from Ghost for taking on corporate clients.

Or for creating a destination. And what, if not a destination, is the new and exquisite Clyfford Still Museum in Denver, a gambit hyped as a tourist site by destinationobsessed Denver and designed by Brad Cloepfil, a Frampton pupil at Columbia University who established himself as a practitioner of Pacific Northwest











#### **EMERGENT VERNACULAR**

"I think about a more fragmented way to look at the landscape. There are vestiges of another society apart from the barns, silos, and shotguns, elements more about mobility and part of the reality of what we see and experience around us. RVs, truck trailers and campers are all sources of inspiration, too."

Marlon Blackwell

regionalism? Rather than create another billboard for the city, Cloepfil responded with a restrained design at a restrained budget. If the Clyfford Still Museum says anything about regionalist work, it is that it can be purposefully local without aesthetic compromise.

As regional work once thought destined for the interstices surges through the cracks, consider the food analogy. Declining quality, rising cost, and waste alarmed a small core of eco-minded consumers and producers, and spawned the locavore movement. Some three decades later, it has bastions throughout North America and Europe and beyond. Restaurants and producers have lifted local economies, which continue to grow, benefiting everyone from architects to sommeliers (and throwing off profitable vernacular subsections).

With architecture, as with food, the challenge is to move beyond the elite clients, and into the regionalists' heartland, where the vernaculars of poor nutrition and cheap generic construction meet at the strip mall and sprawl outward.

DAVID D'ARCY



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#### APRIL

#### WEDNESDAY 25

#### **LECTURE** Maria Elena Buszek

6:30 p.m. The Lab Museum of Contemporary Craft 724 NW Davis St. Portland, OR museumofcontemprarycraft

#### FILM

#### Visual Acoustics: The Modernism of Julius Shulman (Eric Bricker, 2008), 83 min 5:30 p.m.

AIA East Bay 1405 Clay St. Oakland, CA aiaeb.org

#### SUNDAY 29 **EVENTS**

#### 56th Annual Art + **Architecture Tour**

10:00 a.m. Los Angeles County Museum of Art 5905 Wilshire Blvd. Los Angeles lacma.org

#### **Fourth Annual** L.A. Heritage Day

11:00 a.m. El Pueblo Historical Monument 424 North Main St. Los Angeles, CA laheritagealliance.org

#### MONDAY 30 LECTURES

#### Jeffrey Karl Ochsner: Furniture Studio-**Origins and Influences**

6:00 p.m. University of Washington Department of Architecture 208 Gould Hall Seattle, WA arch.be.washington.edu

#### Walter van Dijk

6:30 p.m. Decafé Perloff Hall University of California Los Angeles 405 Hilgard Ave. Los Angeles aud.ucla.edu

#### MAY

#### TUESDAY 1 **LECTURE**

#### Anne Fougeron:

Opposition/Composition 12:30 p.m. SPUR Urban Center 654 Mission St. San Francisco, CA

#### **THEATER**

spur.org

#### **Transparent Cities** (Madison Brookshire, April Guthrie, Cassia Streb, 2012) 8:30 p.m. Roy and Edna Disney/ CalArts Theater Walt Disney Concert Hall 631 West 2nd St. Los Angeles redcat.org

#### THURSDAY 3

#### **LECTURE** Mark Bradford: **Artist Talk**

7:00 p.m. San Francisco Museum of Modern Art 151 Third St. San Francisco, CA sfmoma.org

#### FRIDAY 4

#### LECTURES Daniel C. Waugh: The Many Facets in the Worlds of Islam

11:00 a.m. Stimson Auditorium Seattle Art Museum 1300 First Ave. Seattle, WA seattleartmuseum.org

#### Ric Abramson, Norman Klein, John D'Amico: **Constructing the Future**

7:00 p.m. City Council Chambers West Hollywood Library 625 North San Vicente Blvd. West Hollywood, CA calarts edu

#### SATURDAY 5

#### **LECTURE** Igarashi Taro

6:30 p.m. Decafé Perloff Hall University of California Los Angeles 405 Hilgard Ave., Los Angeles aud.ucla.edu

#### SYMPOSIUM

World Electric Vehicle Cities and Ecosystems Conference David Sandalow, Gavin Newsom, J.R. DeShazo, et al. 8:00 a.m.

J. W. Marriott 900 West Olympic Blvd. Los Angeles luskin.ucla.edu

#### **EXHIBITION OPENING**

Claudia Fitch Portland Art Museum 1219 SW Park Ave. Portland, OR portlandartmuseum.org

#### SUNDAY 6 LECTURE

#### Karen Halverson: Photographing the **Contemporary West**

10:00 a.m. The Autry in Griffith Park 4700 Western Heritage Way Los Angeles theautry.org

#### FILM Megacities

#### (Michael Glawogger, 1998), 90 min. 7:30 p.m. Pacific Film Archive Theater

Berkelev Art Museum and Pacific Film Archive 2575 Bancroft Way Berkeley, CA bampfa.berkeley.edu

#### MONDAY 7

#### **EXHIBITION OPENING** Noritaka Minami: 1972

7:00 p.m. Perloff Gallery Perloff Hall University of California Los Angeles 405 Hilgard Ave., Los Angeles aud.ucla.edu

#### TUESDAY 8

#### **LECTURE** Jeanne Gang

7:30 p.m. Bing Theater Los Angeles County Museum of Art 5905 Wilshire Blvd. Los Angeles lacma.org

#### WEDNESDAY 9

#### **LECTURE** Mia Lehrer:

#### Calibrating Infrastructure through Landscape Architecture 6:30 p.m. Architecture Hall 147

University of Washington 208 Gould Hall, Seattle, WA arch.be.washington.edu

#### THURSDAY 10

#### **LECTURE ARCADE Magazine** Wandering the Garden of **Technology and Passion**

6:00 p.m. Arnold Board Room Seattle Art Museum 1300 First Ave., Seattle, WA seattleartmuseum.org

#### FRIDAY 11 FILM

#### The Future of Mud: A Tale of Houses and Lives in Dienne

(Susan Vogel, 2007), 58 min. 3:00 p.m. Pollock Theater University of California at Santa Barbara 552 University Rd. Santa Barbara, CA

#### uam.ucsb.edu SATURDAY 12

#### LECTURE Kelly Sutherlin McLeod: **History and Restoration** of the Huntington's Japanese Garden

9:00 a.m. The Huntington Library, Art Collections, and **Botanical Gardens** The Gamble House 1151 Oxford Rd. San Marino, CA gamblehouse.org

#### MONDAY 14

#### **LECTURES** Tim Campbell: **Pedigreed Properties: Balancing Past and Present** for a Personalized Future

11:00 a.m. Silver Screen Theater Pacific Design Center 8687 Melrose Ave. West Hollywood, CA aialosangeles.org

#### Bill Stern: What's So **California About** California Design?

7:00 p.m. **Brown Auditorium** Los Angeles County Museum of Art 5905 Wilshire Blvd. Los Angeles

lacma.org

FOR MORE **LISTINGS GO TO** DIARY.ARCHPAPER.COM

#### WEDNESDAY 16

#### **LECTURE Nick Cave**

7:00 p.m. Lower Level Hamilton Building Denver Art Museum 100 West 14th Ave. Pkwy. Denver, CO denverartmuseum.org

#### THURSDAY 17

#### **LECTURES Richard West:** The New Order-The Fate of German

Art in the Third Reich 6:30 p.m. Mt. Baker Room Skyline at First Hill Frye Art Museum 725 9th Ave., Seattle, WA fryemuseum.org

#### Kenichi Nagakura: Beyond the Basket-The Energy and Space of the Bamboo Arch

7:00 p.m. Lower Level Hamilton Building Denver Art Museum 100 West 14th Ave. Pkwy. Denver, CO denverartmuseum.org

#### **EXHIBITION OPENING Out Spoken: Lectures** from the SCI-Arc Archives

**MAK Center** 835 North Kings Rd. West Hollywood, CA makcenter.org

#### FRIDAY 18 **LECTURE**

#### **David Gilmore** 4:00 p.m.

Business Rotunda (03-213) **Architecture Department** California Polytechnic State University San Luis Obispo, CA arch.calpoly.edu

#### SATURDAY 19

#### **LECTURE** Michael Stepner: Density-The Good. The Bad, and The Ugly

9:00 a.m. NewSchool of Architecture + Design 1249 F St., San Diego, CA newschoolarch.edu

#### MONDAY 21

#### LECTURE Paul Goldberger

6:00 p.m. San Jose Repertory Theatre 101 Paseo de San Antonio San Jose, CA spur.org

#### WEDNESDAY 23

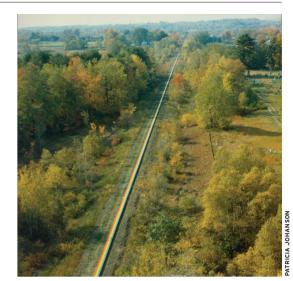
#### **EXHIBITION OPENING** Here Pier 24 Photography

Pier 24, The Embarcadero San Francisco, CA pier24.org

#### **LECTURE**

Stephen A. Goldsmith: Ideas that Matter-The Worlds of Jane Jacobs 12:30 p.m. SPUR Urban Center

654 Mission St. San Francisco, CA spur.org



#### ENDS OF THE EARTH: LAND ART TO 1974

The Geffen Contemporary at MOCA 152 North Central Avenue Los Angeles, CA Opening May 27

The Land Art movement emerged in the 1960s as a mode of expression that used the earth as a medium and removed art from traditional context of galleries and museums. Focusing on the early years of experimentation to the mid-1970s when Land Art became an institutional category, Ends of the Earth will provide historical context to the movement. The exhibition reveals the movement's social and political engagement, understanding Land Art as a media as well as sculptural practice shaped by language, photography, film, and television. Works by more than 80 international artists and projects will be on display, including Michael Heizer's renowned work Double Negative (1969-70) from MOCA's permanent collection. An illustrated catalogue accompanies the exhibition, featuring reflections from curators, critics, and dealers who contributed to Land Art and its development in the 1960s and '70s as well as contemporary scholars who position Land Art in the critical discourse of today.



#### THE ARCHITECTURE AND LEGACY OF PIETRO BELLUSCHI Oregon Historical Society 1200 Southwest Park Avenue Portland, OR

Opening May 17

Shortly after migrating from Italy in 1922 and graduating from Cornell, Pietro Belluschi began practicing architecture in Portland with A. E. Doyle. He would quickly become one of the most important architects in America, first building churches, homes, and office buildings in Oregon and later throughout the country. Belluschi's early work in Oregon contributed to the style of Pacific Northwest Regionalism, reflecting the influence of Frank Lloyd Wright and the Arts and Crafts movement as well as the nascent modernist style. In 1951, when he became dean of the School of Architecture and Planning at the Massachusetts Institute of Technology, Belluschi continued to innovate in the field of modernism by collaborating with firms on buildings around the country. For the first time, Belluschi's contributions to architecture will be exhibited along with personal mementos from the Belluschi Family archive.

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Breaking Ground: Chinese American Architects in Los Angeles (1945–1980) examines the previously unheralded Chinese-American contribution to Los Angeles' iconic modernist architecture. Its impressive roundup of work includes Los Angeles International Airport, CBS Television City, the Choy Residence, and Googie projects like Pann's and Norm's restaurants. The show is the first architectural exhibit at the environment of Los Angeles. museum since it opened in 2003.

Originally conceived as a much larger exhibition featuring work by Chinese-American architects practicing globally (I. M. Pei, for example), the city's first major national bank Breaking Ground was reduced in

scope to complement the Pacific Standard Time initiative organized by the Getty Research Institute. It now tells the story of the life and work of four mid-century Chinese-American architects—Gilbert L. Leong, Eugene Kinn Choy, Helen Liu Fong, and Gin D. Wong—often ignored talents whose buildings, residences, interiors, and designs contributed significantly to the built

Some of the work highlights ancient Chinese motifs and techniques. For example, Leong's Bank of America (1972) in Chinatown, for Chinese Americans, features

a facade with an imported jadegreen tile roof over extended wood beams, and an interior detailed with wood-beamed ceilings and Chinese characters.

The exhibition argues, however, that the architects were just as much a product of LA as they were of their Chinese ancestry. Eugene Kinn Choy's Choy Residence (1949) in Silver Lake was constructed to meet the needs of a modern family living in a fast-developing metropolis. It uses contemporary techniques and materials, including a setback from the street to create privacy and floor-to-ceiling windows to connect indoors with out-of-doors, a partic-

ular characteristic of Southern Californian living. Helen Liu Fong's design for Norm's Restaurant (1955) in West Hollywood applies asymmetrical forms to create a highly visible and playful architecture. These and other works demonstrate the incredibly diverse styles that were developing in Los Angeles in the late 1940s and early '50s.

According to curator Steve Y. Wong, "Architecture is a very esoteric form of art that oftentimes makes it difficult to engage a larger public." To counter this, the show shares the personal stories of the architects and their work in the context of LA modernism.

The exhibition begins in a secondfloor gallery with a plaster bust of a Nubian woman, circa 1935, superimposed with a series of architectural drawings by Leong. Through such subtle contrasts viewers begin both to understand the ways these architects practiced and to appreciate attention to an important yet often

The show successfully merges architecture with design through the inclusion of modern furnishings like the Eames Wire Chair, the Eames Stephens Tru-sonic Horn Speaker. and George Nelson's Platform Bench, displayed alongside images and documentation of the Choy Residence. The furniture both

complements the design ethos of the day and provides insight into Choy's interior plan for his Silver Lake property.

Also compelling are photographs by Julius Shulman that capture the form and beauty, not to mention the efficiency and standardization, of such works as the Los Angeles International Airport and CBS Television City, both designed by Gin D. Wong, the only architect from the group still living. Shulman's iconic images (mostly originals, some reproductions) tell the story of time, place, and history as effectively as the adjacent wall texts chronicling the life and work of each featured architect. The individual compositions bring to the fore not only the architectural ideas and techniques the architects favored but also the hope of a progressive future, so prevalent in their work.

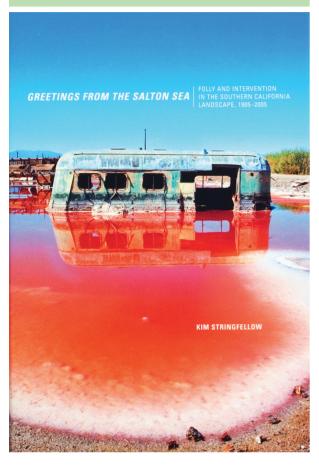
Breaking Ground draws welcome overlooked component of California modernism. The emblematic work of these Chinese-American architects, with their modern reinterpretations of traditional practice, breathes new dimensions into our own understanding of modernism.

**DANIELLE RAGO IS AN ARCHITECTURE** WRITER, CURATOR, AND CO-DIRECTOR OF ASAP.



#### BETTER ARTIFICIAL TEARS

Greetings from the Salton Sea: Folly and Intervention in the Southern California Landscape, 1905–2005 Kim Stringfellow, Center for American Places, \$25.00



The Salton Sea, 35 miles long lake, Stringfellow brings and 15 miles wide, was formed us through the Sea's timeline in the early 1900s by diverting of arrogant interventions the Colorado River to a 370square-mile expanse of desert basin in southeastern California. Its formation and subsequent development, as Stringfellow accurately conveys in her subtitle, was a matter of "folly and intervention," which pushed the sea to its current, troubled state.

Stringfellow's collection of intriguing images and historical research tells a story of ill-conceived human manipulation, abandonment, and exquisite decay. Coupled together, her use of facts and images allows us to conjure the ambitious, original vision for the Salton Sea while ultimately recognizing the profound consequences and impermanence of human interventions within greater regional ecosystems. Greetings from the Salton Sea is a compact photo-essay that leaves us wanting to learn more about the complex environmental issues and varied historical interventions influx of excessive nutrients surrounding the creation and ultimate degradation of the Salton Sea.

Beginning with an image of the flood that created the to present-day images of abandoned motor homes and eutrophic waters teeming with dead fish. She aptly reveals the intertwining social, political, and environmental pressures at play throughout the Sea's history. Early on in its life, the Sea was designated a federal repository for agricultural run-off. Nearly 90 percent of the sea's yearly inflow was supplied by a staggering "1.36 million acre-feet of irrigation water." It would be an additional 25 years before the banks of the Sea experienced a boom of real estate development and became a destination community

Unfortunately, this engineered oasis with a golf club and sports fishery was mostly abandoned by the 1980s. Incapable of sustaining its existence, the Sea was overcome by the environmental pressures of flooding, increased salinity, and an from agricultural runoff. Through the benefit of hindsight supplied by Stringfellow, we understand the Sea's conception and subsequent

development did not-and admittedly could not-maintain its fragile ecology. The Sea and its surroundings are still interconnected, its health both dependent upon and influenced by a larger ecosystem. To make this point, Stringfellow highlights the present-day subsistence fishing by nearby trailerhealth impact of toxic dust from the dried-up seabed, and lastly, the detriment to endangered, migratory waterfowl that rely on the Sea's fish supply for food.

In a candid afterward to this approaches to such dilemmas. reprint of the 2003 original, the author struggles with the inability of such intercon- standing that the "natural nectedness alone to spur remedial action. She points toward the seemingly insurmountable lack of political will and public finance to revitalize this one-time oasis. Rather than suggest a plan of action, Greetings from the Salton Sea leaves the reader with an unanswered dilemma: what is it that we are restoring? caution in the face of uncer-At present day, the Sea represents an altered ecosystem that can never be brought back to its original state and an abandoned development that seemingly has no driving **PROGRAM AT PRATT INSTITUTE.** 

force behind its revitalization. Perhaps in the interest of retaining optimism for the region's future, Stringfellow draws attention to attempts at a transition from decay through creativity. Her examples include the upbeat and spiritual art of local resident Leonard Knight and the lovingly restored park communities, the public- North Shore Yacht Club, now the Salton Sea Museum & Visitors Center. These glimmers of rebirth are perhaps the author's plea for innovative and enlightened design, planning, and engineering

> Stringfellow ultimately arrives at a resigned underecosystem" can never be restored nor can the Sea itself ever reclaim its resort community vision. We are left with the parting thought that, if nothing else, the recklessness and the interferences that created the Salton Sea should serve as a lesson in the importance of exercising tainty when altering natural systems in the future.

JAIME STEIN DIRECTS THE **URBAN ENVIRONMENTAL** SYSTEMS MANAGEMENT



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#### DRYLANDS DESIGN

Drylands Design features work by architects, landscape architects, engineers, and urban designers responding to the challenges of water scarcity in the face of climate change. With a focus on the US West, the exhibition presents a portfolio of adaptive strategies large and small, rural and urban, high tech and low-carbon.

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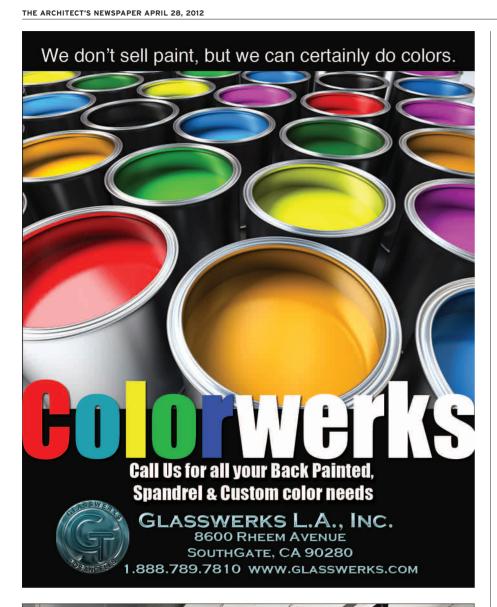


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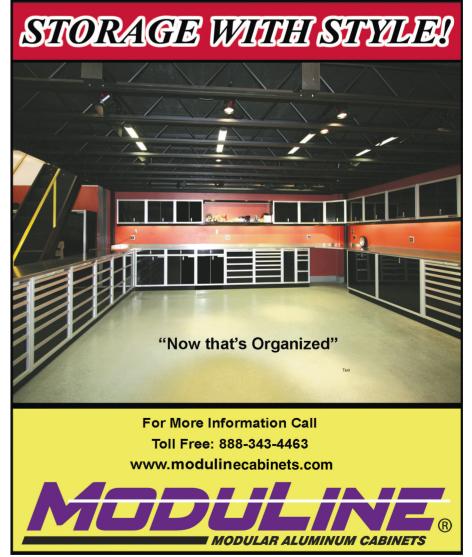












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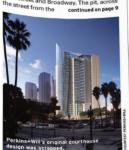
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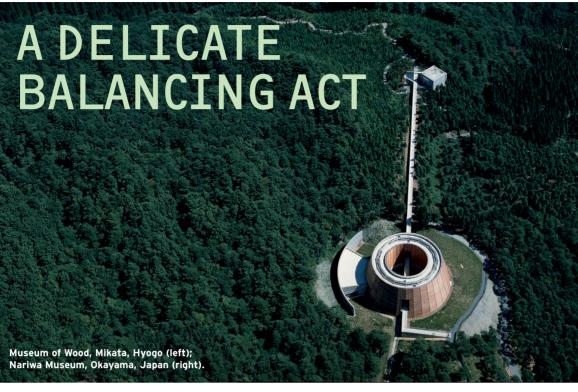
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This year, Cal Poly Pomona and the tradition of his College of Environmental Design presented its annual Richard J. Neutra Award for Professional Excellence to 70-year-old Tadao Ando. Previous winners have included Renzo Piano, Thom Mayne, and Ray Kappe, although the Osaka-based Ando is the only architect to have won the discipline's four most prestigious prizes: the Pritzker (1995), the Carlsberg (1992), the Praemium Imperiale (1996), and the Kyoto Prize (2002). While sitting at Neutra's VDL House a few hours before accepting the award, Ando, speaking in Japanese and with a translator, sat down with AN contributor Jonathan Louie to discuss his views on architecture and its relationship to nature and academics, as well as the role he believes that architects should play in society.

You have been successfully in practice for over four decades and are self-taught. contemplate architecture In the past, you have talked about modernist masters playing a large role in your education. What lessons have you learned from Richard Neutra and California modernism? **lao Ando**: First of all, I know the work of Richard Neutra as he worked with Frank Llovd Wright, in the sense that he relates to that here and look at the house, it has such a strong sense of modernism as it relates

to the Case Study Houses

generation. At the same time, when you come to the house, it has a sense of the bright future because of the openness and the way the architecture is designed. For me, it's important for For me, I feel like I learned the spirit of the new world. Architectural historian **Kenneth Frampton** described you as an exemplar of critical regionalism for the way you've successfully blended cultural tradition with the tenets of modernism. Was there a turning point or event in your career that influenced your perception of architecture?

For me, architecture is really It seems that an important a condition of what it will be. Whether you make architecture in Los Angeles, in New York, or in Japan, the context of architecturethe culture, the environment, the people that create digital realm. How do you architecture, and people that use architecture—are The Architect's Newspaper: all completely different. For that reason, I think it's more interesting for people who to think about it with that context in mind, and for to use it in that context. So it's not something that happens because of what vou have to do, but it's something that reflects the philosophy of the people not only the people that make it but also the people that live in it—and that's legacy. But when you come the kind of dialogue that's important for people to think about in architecture. Your Malibu House is currently nearing completion

#### in LA. Can you tell us more about the design concept and execution?

First of all, there are three houses that I designed, and two are under construction. any house that I design to through Neutra's work about have a sense of living with nature in its particular context. And especially in this case, I would like to see the overlapping and integrating of Western and Eastern ways of living. In Malibu, the idea that you could really merge and live together with the ocean is something that's very strong in my mind, and I tried to integrate that into the context of how the house works.

> aspect of your work is an emphasis on authenticity, a ed. With these limitations, response to nature, and an interest in craft. Conversely, play in the profession and the current architectural world relies heavily on the mediate between the two? When you talk about being digital, it's very true that it's of the times. But also, as human beings, we have sensibilities and emotions that derive from feeling and touching things that are of your being. Because of that, it's important to try to balance between the two. Especially at the same But at the same time, it is time, the logic that comes architecture makes it very difficult to feel an attachment or even an emotional response to things that are mass-produced. So when you come to a place like the is important for young VDL House and you see the people to understand. detailing and materials, you You were heavily involved

nologies and emotional sensibilities in order that vou can touch someone's hearts with your work. To students who are currently learning about the discourse of architecture, particularly in the age of the computer, what would you say? About advice I think there

are two levels that should be talked about: First of all, on the global and social level, I think it's important to advise young studentsand future generations that we live in a time when materials, resources, and food are going to be limitwe all have a big part to in our designs and to do work that recognizes the condition that we live in. In doing so, we have the ability to service—with intelligence—future generations.

And on the architectural level, I think my advice is that it's very important for architecture to touch people and to have a role in people who use architecture, handmade or based on part inspiring them. And we have to do that with the meanswhich is the digital technology—we have in our hands important to really touch from digital fabrication and people with the sensibilities that we have to perceive architecture, and to create architecture in a way that still has meaning for people. That's what I think

#### in the Kobe earthquake reconstruction. What responsibility does the architect have to engage with the environment around him or her?

First of all, architecture,

if you can call it an art form, is about the expression of the will of the architect. On that note, we are all on our own, based on the talent and level that we can express using the medium that we chose. But at the same time, as an architect you are a participating know that your architecture alone in your own world can never survive without being part of that society. For this reason it's very important for architects to realize the role that they

have as professionals in relationship to society, whether it's responsibility for the environment that their designs may impact or having an influence in the political and social realm. Architects have to have the power to express, and they have to have the ability to relate to society in a meaningful way.

We all live in the global environment together; for that reason you have to be aware of your existence and your impact. But, also, member in society, and you on an artistic level, you are of thinking about your work, so these have to both be integrated—your work and the role that you play.



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